

NEW MUSIC CONCERTS

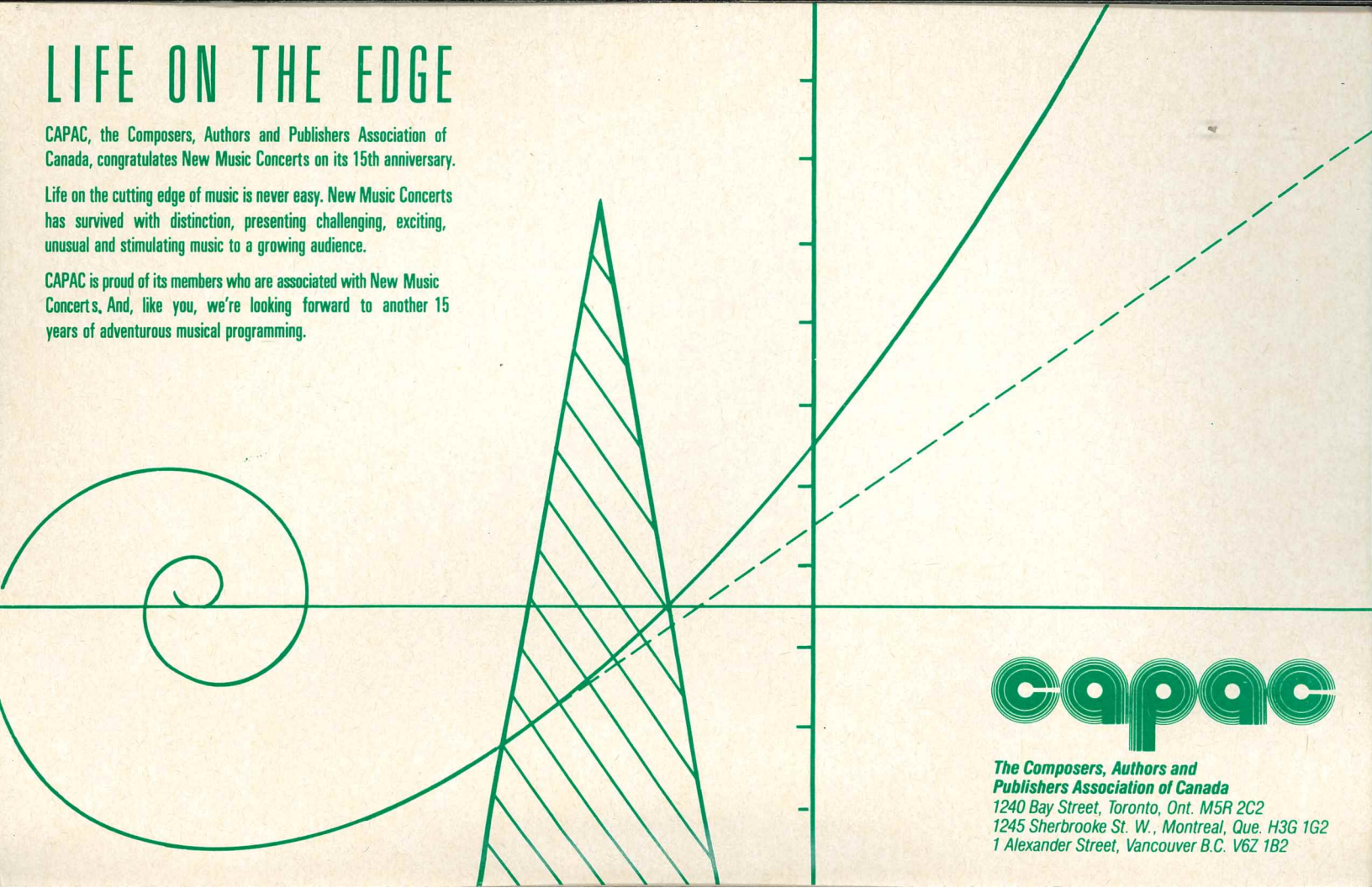
15th Anniversary

1985-86 Season



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LIFE ON THE EDGE



CAPAC, the Composers, Authors and Publishers Association of Canada, congratulates New Music Concerts on its 15th anniversary.

Life on the cutting edge of music is never easy. New Music Concerts has survived with distinction, presenting challenging, exciting, unusual and stimulating music to a growing audience.

CAPAC is proud of its members who are associated with New Music Concerts. And, like you, we're looking forward to another 15 years of adventurous musical programming.



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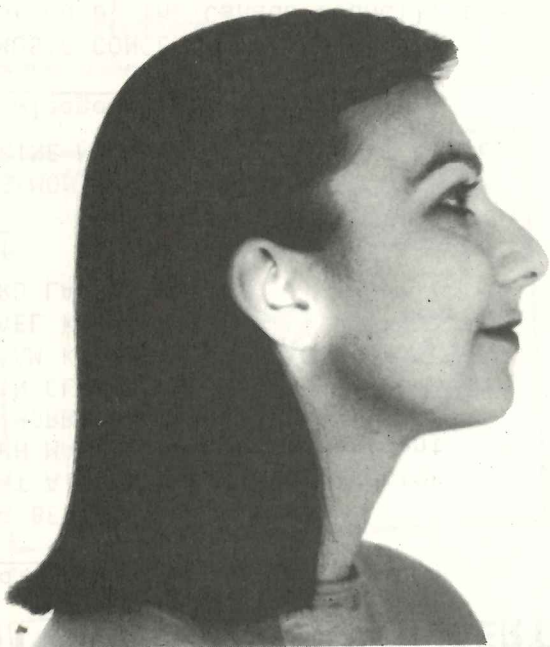
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NEW MUSIC CONCERTS

15th Anniversary

1985-86 Season



JOHN ADAMS

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CHAN KA NIN

Premiere Dance Theatre
SUNDAY, November 17, 1985
8:00 pm



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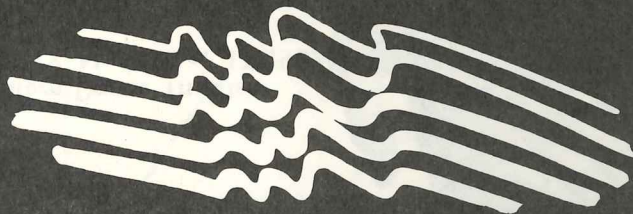
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Acknowledgements

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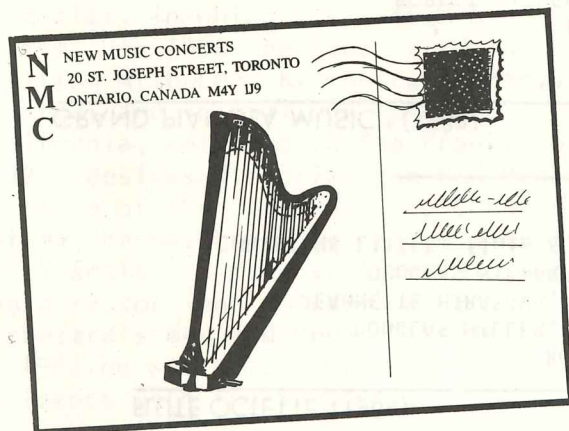
NEW MUSIC CONCERTS

RE-TUNING

Sunday, December 15, 1985

Premiere Dance Theatre

7:00 p.m. John Cage INTER-VIEW, music follows



music by: JAMES TENNEY, BEN JOHNSTON, and JOHN CAGE

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HEAR SOMETHING NEW!

Sunday, November 17, 1985**JOHN ADAMS**LIGHT OVER WATER (1983)JOHN ADAMS (U.S.A.)JOHN ADAMS, synthesizer
tapeFLUTE OCTETTE (1984)CHAN KA NIN (Canada)

ROBIN ENGELMAN, conductor

DOUGLAS MILLER, piccolo

TERESA MAGDANZ, flute

JEANNETTE HIRASAWA, piccolo

AMY DOOLITTLE, flute

DOUGLAS STEWART, flute

DIANNE AITKEN, alto flute

CHRISTINE LITTLE, flute & piccolo

ROBERT AITKEN, bass flute

— INTERMISSION —

GRAND PIANOLA MUSIC * (1982)JOHN ADAMS (U.S.A.)

JOHN ADAMS, conductor

MARC WIDNER, piano

BERNADENE BLAHA, piano

ROBERT AITKEN, flute

GEORGE STIMPSON, horn

DOUGLAS STEWART, flute

JAMES SPRAGG, trumpet

SANDRA POHRAN, oboe

MIKE WHITE, trumpet

CYNTHIA STELJES, oboe

JOHN DOWDEN, trombone

STANLEY MCCARTNEY, clarinet

CAMERON WALTER, trombone

LORI FREEDMAN, clarinets

SCOTT IRVINE, tuba

PETER LUTEK, bassoon

ROBIN ENGELMAN, percussion

STEVEN BRAUNSTEIN, bassoon

RUSSELL HARTENBERGER, percussion

HARCUS HENNIGAR, horn

MICHAEL COTÉ, percussion

WENDY HUMPHRIES, soprano

CALLA KRAUSE, mezzo-soprano

JEAN STILLWELL, alto

JOHN ADAMS

JOHN ADAMS is a composer whose star is on the rise, and whose works seem to find the unlikely middle ground between minimalist technique and Romantic expressivity. Born in 1947, ADAMS grew up in New Hampshire, and had his first musical experiences as a clarinetist in wind ensembles, in which his father also performed. In 1965, he began studying composition with Leon Kirchner, at Harvard College; and in 1971, he moved to California, settling in San Francisco in 1972. Besides directing the New Music Ensemble of the San Francisco Conservatory, he has been associated with the San Francisco Symphony since 1978, and is the director (and founder) of that orchestra's New and Unusual Music series. In 1982 he was named composer-in-residence with the Symphony.

ADAMS composed electronic and tape pieces early in his career, and during his student years, his interests leaned more

towards atonality. In the early 1970's, while minimalism was beginning to come of age, primarily on the East Coast, ADAMS was more firmly under the influence of John Cage and other chance composers. Yet, by 1973, he had embarked on a return to tonality that would lead him towards his own brand of minimal style, which is described in Esquire magazine as "music of the blood".

LIGHT OVER WATER

LIGHT OVER WATER was composed in 1983 as the musical score for the collaborative work, Available Light with choreography by Lucinda Childs and a set by, Toronto-born architect, Frank Gehry. Commissioned by the Museum of Contemporary Art in Los Angeles, the work was first performed in September 1983 to celebrate the opening of the "Temporary Contemporary" Museum.

LIGHT OVER WATER is scored for a multi-channel tape of synthesizer music plus four channels of pre-recorded brass ins-

HEAR SOMETHING NEW!

LIGHT OVER WATER (cont'd)

truments. For concert performances the composer adds a further live synthesizer track. The complete version of Available Light lasts an hour. Part 3, which begins with a tranquil pulsing and gradually builds to a long climax, lasts 18 minutes.

The complete music to LIGHT OVER WATER is available on New Albion Records.

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CHAN KA NIN

CHAN KA NIN was born in Hong Kong and moved with his family to Canada in 1965. After receiving his bachelor's degree in both electrical engineering and music from the University of British Columbia, he continued his studies in composition with Bernhard Heiden at Indiana University. There he obtained his master's and doctoral degrees. He has won many prizes and awards including the Bela Bartok International Composers' Competition 1982, the International Horn Society Compositions Contest 1982, PRO Canada Young Composers' Competition 1979, and the Vancouver New Music Society's Orchestral Prize. His music has been performed by such ensembles as the Kodaly Quartet, the Manhattan Quartet, the Vancouver Bach Choir and Orchestra London Canada. Some of his works are published by Editio Musica Budapest and Needham Publishing Co., MA. His piece for soprano, percussion and tape The Everlasting Voices has been selected to be recorded on Centre-

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CHAN KA NIN (cont'd)

disc. MR. CHAN presently resides in Toronto and teaches at the University of Toronto.

FLUTE OCTETTE

When I confronted the idea of writing for 8 flutes, my first concern was to choose a combination of different sized flutes, giving me a wide range and, at the same time, being practical. The resulting instrumentation is for two piccolos, four flutes, one alto flute, and one bass flute. My next concern was, as my former teacher Bernhard Heiden, would put it, "you have so many players, each wants to do something." The task was a challenging one for me.

The composition was completed in 1984. This one movement work is based on a theme, stated by the first flute, which is transformed throughout the work; creating contrasting sections of calm, dynamic, sporadic, and chaotic characters. The variation techniques involve altering

the intervals, rhythms, dynamics, and orchestration of the theme. The characteristic sections constitute an ABACADA form, resembling a rondo.

-Chan Ka Nin

GRAND PIANOLA MUSIC

GRAND PIANOLA MUSIC has a light-hearted, humorous, and, at times, sharply parodistic edge—aspects of its character that have led to explosively divided reactions to the piece after its San Francisco, New York and Amsterdam performances. Those reactions led the composer to consider withdrawing the score at one point; but he eventually decided against it, simply because the work succeeds in expressing the things he wanted to express.

For ADAMS, GRAND PIANOLA MUSIC is something akin to a musical exorcism. In it he has brought together a variety of elements from his musical past, including the marches and band music he played in his youth, a touch of Gospel, some

GRAND PIANOLA MUSIC (cont'd)

Beethovenian piano writing—and even a patently diatonic theme that is reworked until it becomes an archetypal minimalist figure. Often the composer makes his allusions through scoring, rather than through the actual material. Parts of the shimmering first movement, for instance, are overlaid with angular, high-pitched piccolo lines that seem to be a sidelong glance at electronic sounds. And throughout the score, he calls for a bass drum, rather than timpani, partly to evoke the old marching band sound, and partly to make his grand, crashing climaxes even grander and more crashing.

ADAMS also draws on a special "pianola" sound—an effect he creates by giving the two pianists identical material, played slightly out of phase. The vocalists in the work sing everything from the kind of melodically simple, syncopated figures one hears in Philip Glass' early music, to rather dramatic, intense melodies. And although they sing word-

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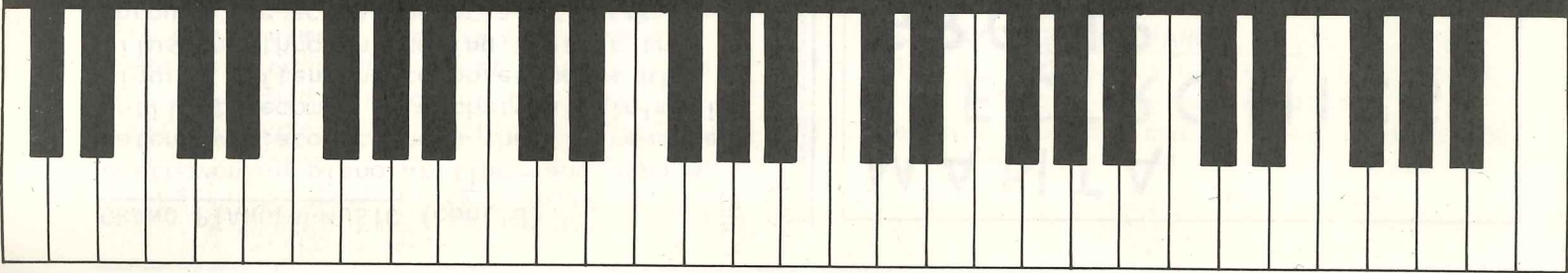
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lessly through most of the score, there is a place in the last movement where the composer has provided them with a seven word text.

The composer has sown his diverse musical references into each of the work's three movements, although in the first two, they are more fully disguised; indeed, the introverted lyricism that dominates in the second movement almost leads the listener to expect a deep, cathartic finale. Instead, ADAMS pulls out the stops and provides a rollicking movement, with a Gospel style main theme, a keyboard part that alludes to bravura Beethoven, chordal brass parts out of the late Romantic symphonies, and some freewheeling percussion playing. What he has created, in the end, is not a heady, philosophical treatise, but more simply, a grand old entertainment—a lively burlesque in a minimalist setting.

-Allan Kozinn
courtesy of Angel Records

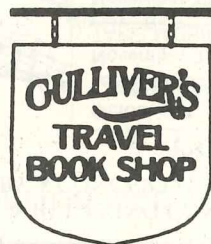
Harmonielehre Nonesuch Records
for large orchestra (1985)

Grand Pianola Music Angel Records
(1982)

Harmonium for chorus & orchestra ECM Records (1981)

Shaker Loops
for strings

Philips Records
(1978)



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Competition for Young Composers

In 1986 P.R.O. Canada will present \$8,000 in prizes to the winners of its eighth annual Young Composers Competition. Composers under 30 are invited to submit works in categories for orchestra, solo instrument or chamber ensemble, voice, and electronic and computer music.

Many works that have won P.R.O. Canada prizes in the past have since been acclaimed elsewhere and we are proud to have been able to bring recognition where it is due:

- GLENN BUHR's *Beren and Luthién* (1984 winner) received its premiere September 11 in a performance by the Toronto Symphony.
- JOHN BURKE's *À la Source d'Hypocrène* (1981 winner) received its premiere by Montreal's Société de musique contemporaine ensemble (a performance later released on the RCI label), and was heard again in 1985 in a performance by Toronto's New Music Concerts.
- FRANCIS CHAN's *Yeh-Pan Yueh* (1979 winner) was described by The New Yorker, following a 1981 New York performance by the University of Indiana's New

Music Ensemble, as "the concert's most alluring piece."

- JAN JARVLEPP's *Time Zones* (1982 winner) received its premiere by Toronto's New Music Concerts in 1984.
- JOHN OLIVER's *Fall* (1982 winner) received its premiere by New Music Concerts in 1982.
- JEAN PICHÉ's *Ange* (1980 winner) has since been recorded on Melbourne Records.
- ROBERT ROSEN's *From Silence* (1983 winner) received its premiere that same year by the Calgary Philharmonic Orchestra.
- DOUGLAS GARTH SCHMIDT's *Orenda (Dream Spirit)* (1983 winner) also won him first prize in the 1983 Okanagan Music Festival for Composers; his *Music for Pennywhistle, Accordion and Mandolin* (1984 winner) was heard during the Vancouver regional meeting of the American Society of University Composers last year.
- TIMOTHY SULLIVAN's *Scherzo Brillante* (1979 honorable mention) has since been recorded by John Torcello on California's Digital Audiophile label.

Deadline for entries is April 30. Call or write us for an application:



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